

*THE* **Shadow**<sup>®</sup>

**BATMAN**<sup>™</sup>

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DYNAMITE<sup>®</sup>  
TEEN+



STEVE ORLANDO  
GIOVANNI TIMPANO

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# THE Shadow

## BATMAN



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STEVE ORLANDO  
GIOVANNI TIMPANO

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TM

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SPECIAL THANKS AT **DC** TO  
**MICHAEL McALISTER, JIM CHADWICK, MARK CHIARELLO**  
SPECIAL THANKS AT **CONDE NAST** TO **NEIL MCGINNESS**



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NEW YORK CITY.

WATCH  
ME, SHOATS  
AND SHEARLINGS--  
LET'S WELCOME  
THE NEW  
YEAR!

YOU'RE ALL  
SO **GROSSLY**  
UNIQUE! AND  
**TRENDING!**

BUT **PYG**  
CAN HELP, MY  
UNFORTUNATES!

THEY KEEP  
**TOUCHING**  
ME!

MY  
**DOLLOTRONS**  
WILL MAKE YOU  
PRETTY! JUST PUT  
**THEIR FACE** ON  
YOUR FACE,  
AND--

ROINK?

# SHADOW/BATMAN: PART ONE

SQUEAL.

**STEVE ORLANDO** WRITER **GIOVANNI TIMPANO** ARTIST

**FLAVIO  
DISPENZA**  
COLORS

**TAYLOR  
ESPOSITO**  
LETTERS

**KEVIN  
KETNER**  
ASST. EDITOR

**MATT  
IDELSON**  
EDITOR

BATMAN CREATED BY BOB KANE WITH BILL FINGER

BATMAN?!

HERE?

TRUST  
ME...



...I DON'T  
LIKE IT ANY  
MORE THAN  
YOU DO.

HE  
INSISTS ON  
THIS TYPE OF  
THING.

FWMP

FWACK

NO MATTER  
HOW OFTEN I  
THREATEN  
RETRIBUTION.



ROBIN.

EYES  
ON THE  
PORCINE,  
BATMAN!

WOMP

MY  
GOD---  
HELP!

WHAT  
ARE THESE...  
THINGS?!

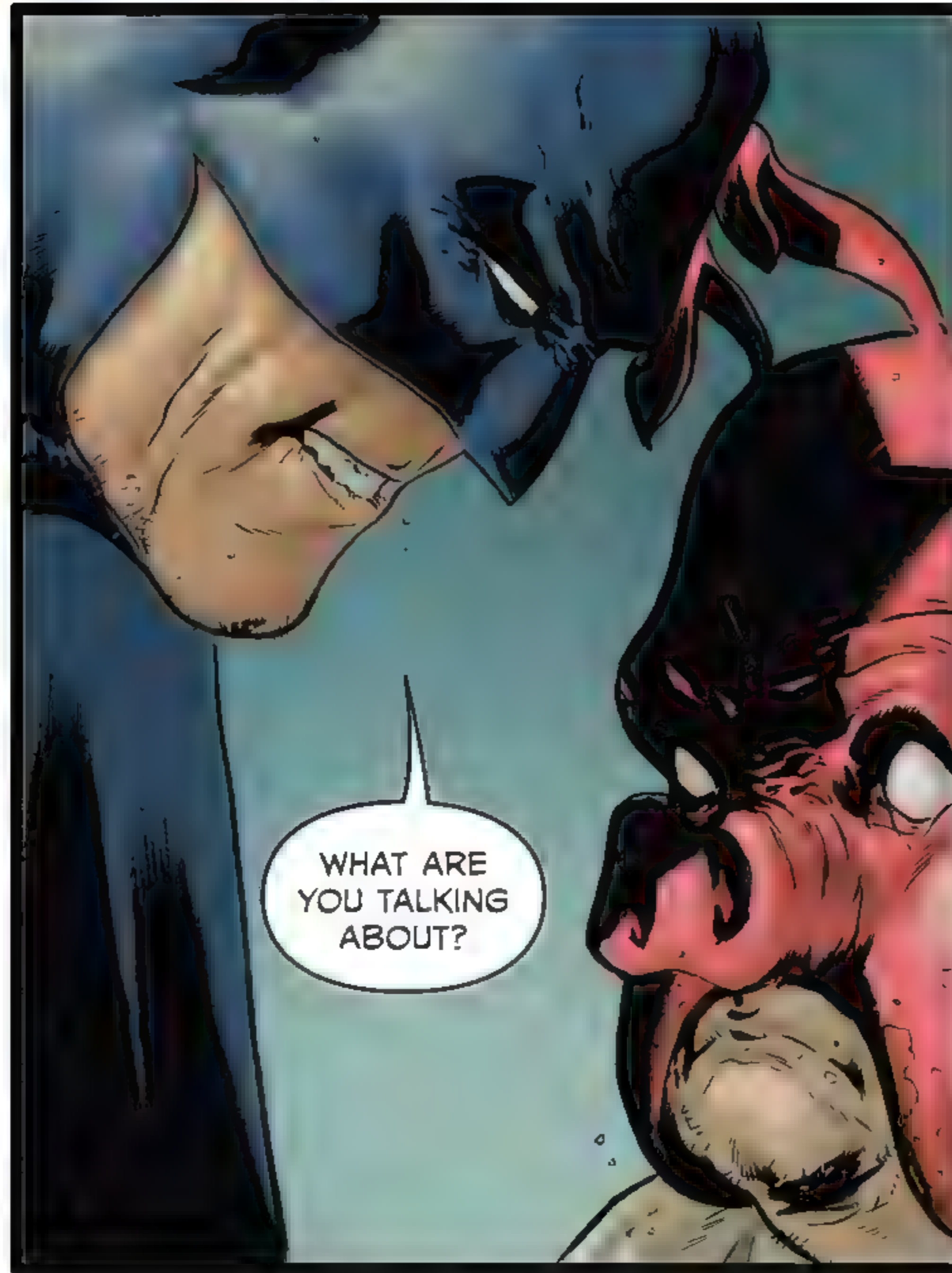
DOLLOTRONS.

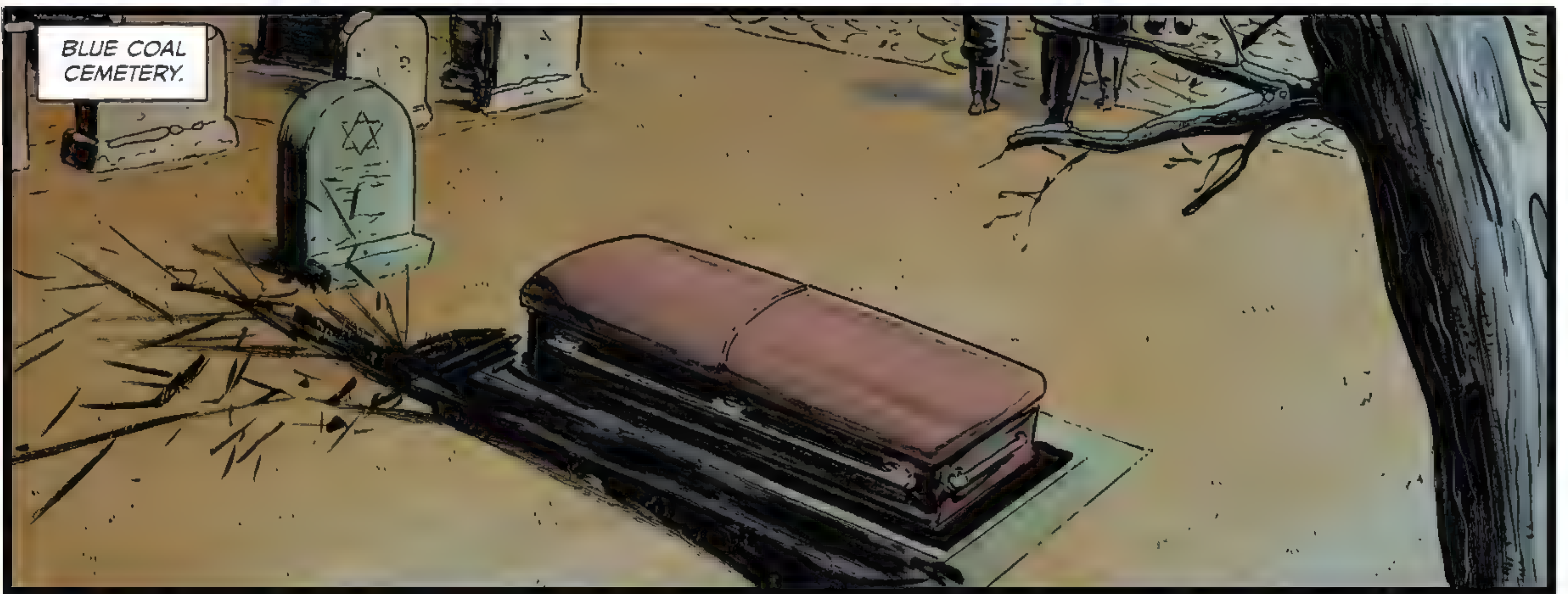
IF THE  
MASKS TOUCH  
YOUR FACE,  
YOU'RE PYG'S TO  
CONTROL.

THAT'S  
ROBIN?  
HE'S JUST  
A KID!

NOT  
JUST  
THAT.

I'M ALSO  
ALLERGIC  
TO PEOPLE  
WHO GIVE  
ORDERS...





MANHATTAN.  
NEW YORK.

YOU *GOOD*,  
VALENTIN? ME  
AND THE BOYS  
FIGURE THAT'S  
YOUR NATURAL  
HABITAT.

"YOU  
AND THE BOYS."  
I'M JUST LIKE  
*YOU*.

ISN'T IT  
*FUNNY* HOW  
BARS MAKE YOU  
FEEL SAFE? BUT  
YOU BRING ME FOOD,  
YOU CLEAN UP  
MY SLOP.

WHO'S  
WORKING  
FOR  
*WHO*?

THAT *RIGHT*, PYG?  
MAYBE CAPTAIN  
CARDONA CAN MAKE  
THINGS EVEN  
MORE--

*SCFFTC*

*SCFFTC*

WHAT'S  
THAT, TIGGY-  
MAN? WHAT'S  
*THAT*?

YOU'VE  
GONE  
SHY.

SOMEONE...  
*SOMEONE*  
MAKE SOME  
MOUTH  
NOISES...!

*SOMEONE!*

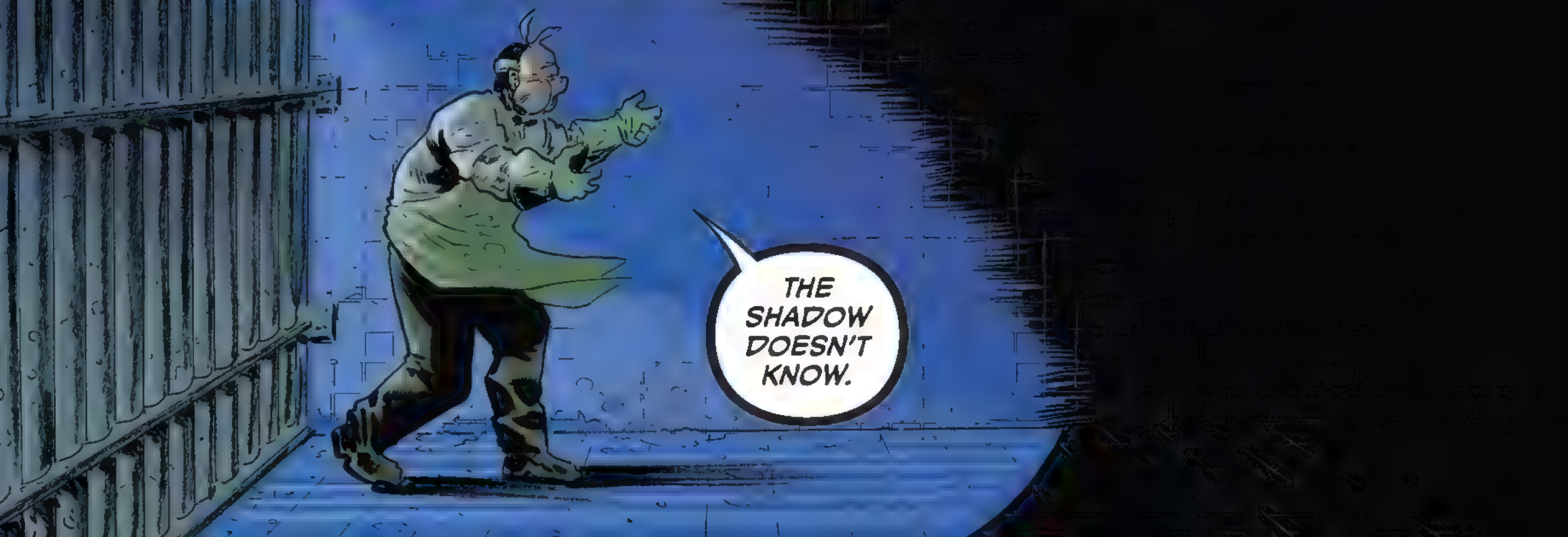
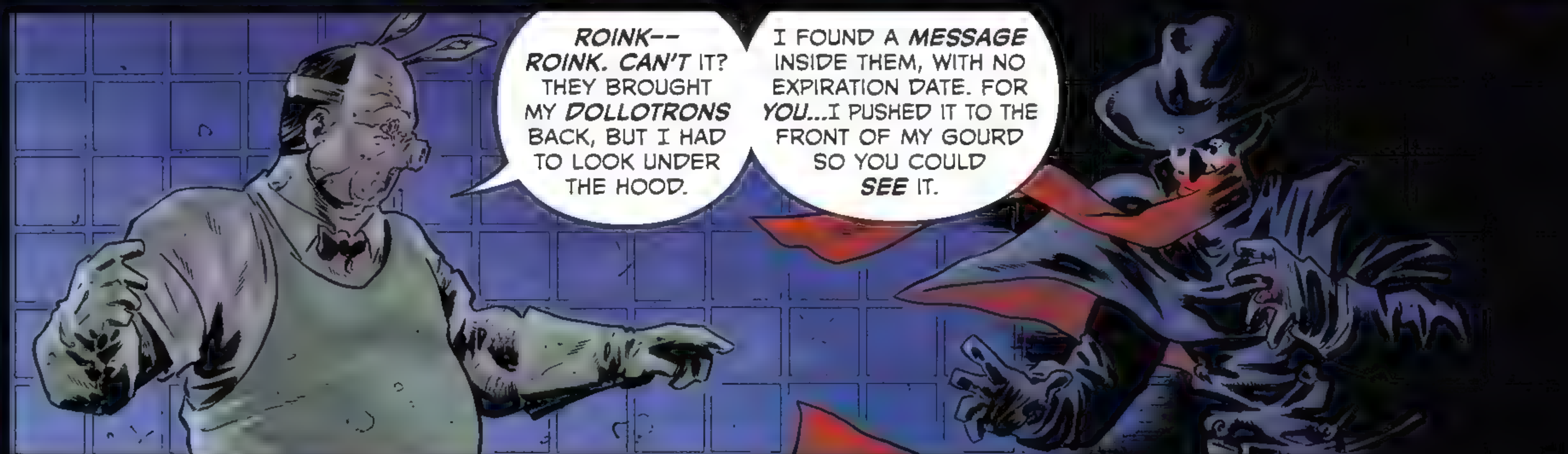
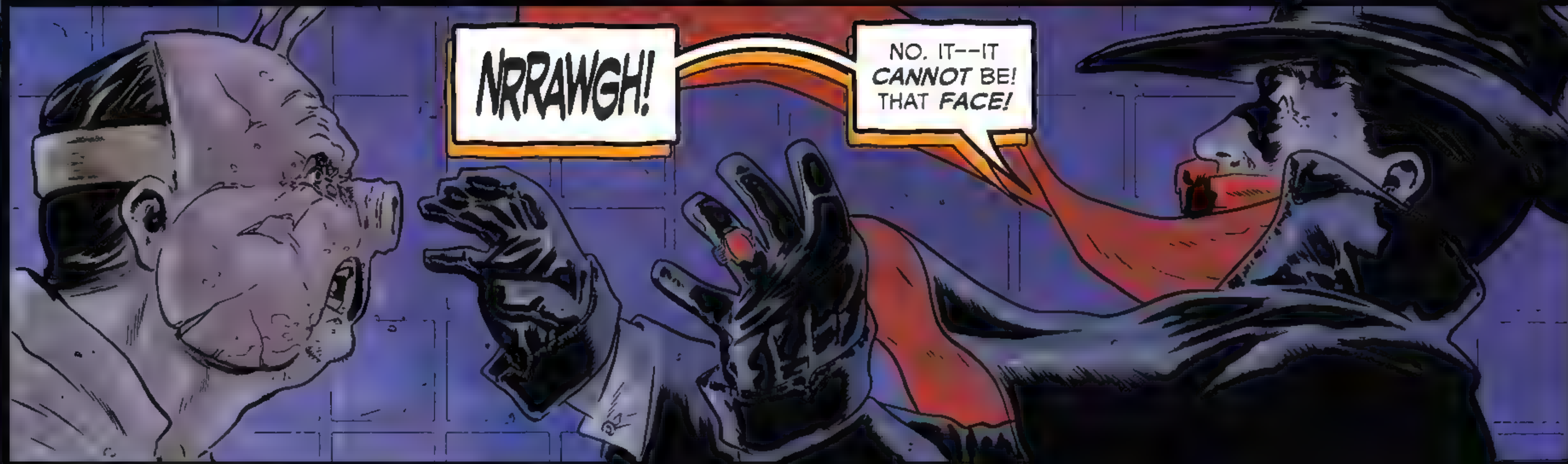
WITH NO ONE  
TO TALK TO, I  
MIGHT BECOME  
*UNBALANCED*...

DO NOT *WORRY*,  
LAZLO VALENTIN...

THE  
**SHADOW**  
WILL SPEAK  
WITH YOU.







Gotham City.

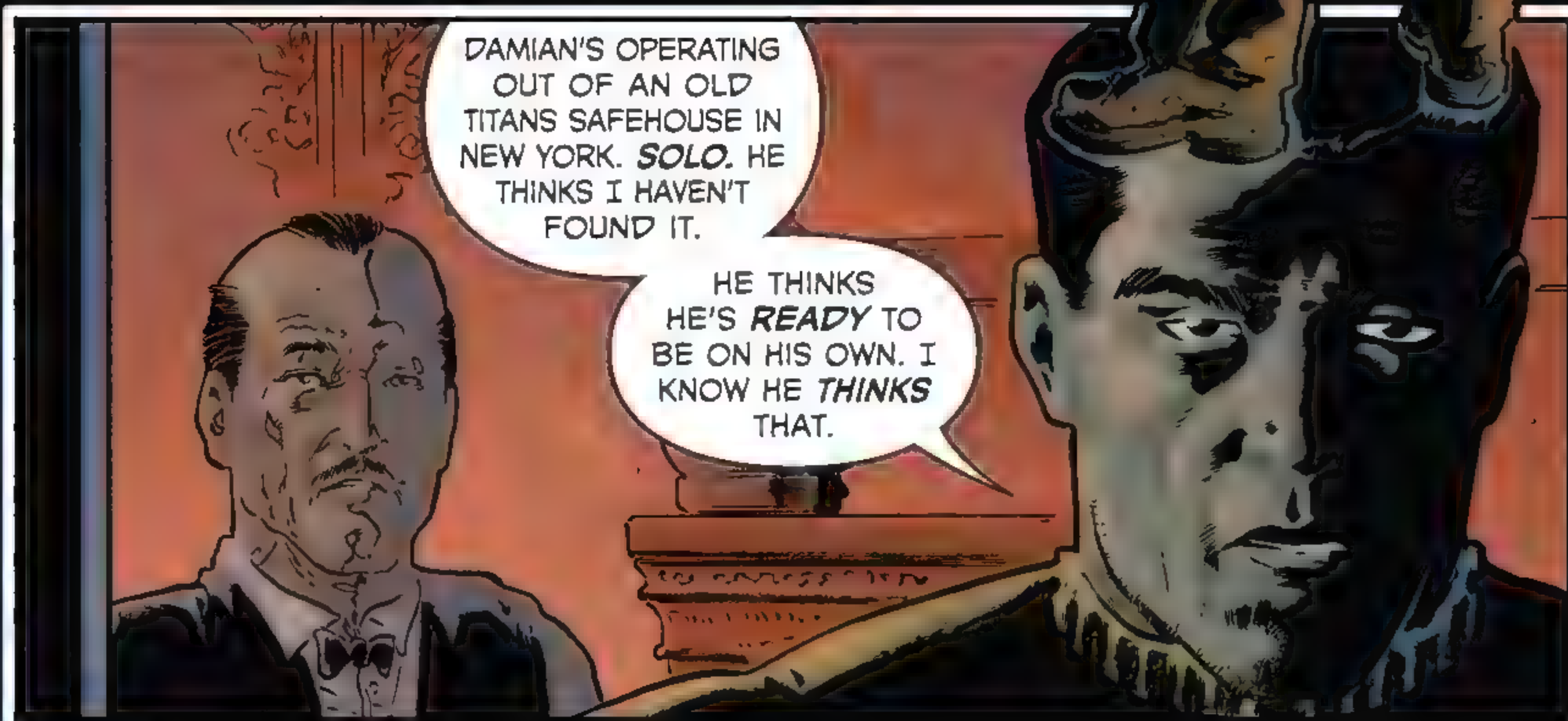
Wayne Manor.



...THIS  
WOULD'VE  
BEEN HIS  
ROOM.

MASTER  
DAMIAN WAS  
RAISED TO KILL,  
SIR. A *PLAYROOM*  
MY NOT HAVE HELD  
HIS INTEREST.

IF HE  
HADN'T BEEN,  
ALFRED. IF  
I'D *BEEN*  
THERE.



DAMIAN'S OPERATING  
OUT OF AN OLD  
TITANS SAFEHOUSE IN  
NEW YORK. *SOLO*. HE  
THINKS I HAVEN'T  
FOUND IT.

HE THINKS  
HE'S *READY* TO  
BE ON HIS OWN. I  
KNOW HE *THINKS*  
THAT.

BROODING,  
MASTER  
BRUCE?

IT'S BEEN  
*BANTER* EVER  
SINCE I GOT  
YOU THAT JONATHAN  
LORD SCRIPTBOOK,  
ALFRED.



YOU YOURSELF WERE  
QUITE *FEROCIOUS*  
AT HIS AGE, MASTER  
BRUCE. I HAVE THE  
SCAR TISSUE TO  
PROVE IT.

I DON'T  
WANT THAT  
TO BE HIM.  
HE DOESN'T  
*DESERVE* TO  
BE ALONE.

...PERHAPS,  
SIR...



...HE WANTS  
TO BE.

SOON AFTER.

"SOMEONE  
MADE THEM  
PERFECT PUPPETS,  
AND THIS TIME IT  
WASN'T ME."

...WHO  
BROUGHT YOUR  
DOLLOTRONS BACK  
FROM THE DEAD,  
PYG?

BAT-OPS:  
BEGIN CASE  
FILE 118114. RUN  
4-D SEARCH.  
KEYPHRASE:  
"SILENT  
SEVEN."

YES,  
BAT-I.

SCANNING  
DATA FIELDS.  
RESULTS:  
665,000,000  
UNIQUE  
INSTANCES.

FILTER  
NON-CRIMINAL  
INSTANCES.

FILTERING. 182  
INSTANCES.

THE MOST  
RECENT?

CRIME SCENE  
PHOTOGRAPHY. 7  
JULY, 1930.

NOW  
SHOW ME THE  
SPREAD. AND  
RECORD.

THE  
SILENT SEVEN.  
SOMETHING  
MOVING IN THE  
DARK. AN  
INVISIBLE  
HAND.

...MY  
GOD, THE  
BREADTH  
OF THE  
CRIMES.

IT'S BEEN  
RIGHT THERE  
ALL ALONG,  
IN PLAIN  
SIGHT.

...WOULD  
YOU KNOW YOU  
WERE LIVING IN A  
CIPHER IF YOU  
DIDN'T HAVE THE  
KEYWORD?

THE LAST  
REPORT WAS  
THE MURDER OF  
THEIR RUMORED  
LEADER, OVER  
HALF A CENTURY  
AGO. THEN  
NOTHING...

UNTIL  
TODAY.

THE SILENT SEVEN

THEIR  
LEADER...

# DEAD!



JAMES MORIARTY.

"THE NAPOLEON OF CRIME." A MAN I *NEVER* SAW UNTIL I LOOKED.



POLICE WROTE IT OFF AS GANG VIOLENCE...



BUT IF WHAT PYG SAID IS TRUE, MORIARTY'S DEATH WASN'T AN END...

IT WAS A *BEGINNING*.



MANHATTAN.

NEW YORK CITY.

ROOF  
ACCESS

A HIDDEN  
ROOM.

ON A  
HIDDEN  
FLOOR.

IN THEORY.

SCHUFF  
SCHUFF

SCHUFF

I'M  
THIRTEEN,  
FATHER. I  
KNOW YOU'RE  
THERE...

A full-page comic book illustration. Batman stands in the center-right, his black suit and cape prominent against a dark, industrial background of pipes and machinery. He is looking down towards the bottom left. In the bottom left foreground, a figure with long blonde hair and a green hooded cloak is visible, looking up at Batman. The scene is dimly lit, with some highlights on Batman's suit and the figure's hair.

DAMIAN.

YOU  
KNOW MY NAME!  
GRANDFATHER WAS  
RIGHT, YOU TRULY  
ARE THE WORLD'S  
GREATEST  
DETECTIVE.

WHICH  
MEANS YOU  
SHOULD KNOW  
IT'S *IMPOSSIBLE*  
TO TAKE ME BY  
SURPRISE.

A close-up panel showing the face of the blonde figure from the bottom left of the main panel. They are looking upwards with a determined expression. The lighting is dramatic, highlighting their features.

SO, THAT  
LOFTY GOAL  
CAST ON THE  
ROCKS, YOU'RE  
HERE. YOU'VE  
FOUND  
ME...

WHAT  
DO YOU  
WANT?



TO  
TALK.

YOU'RE  
WORKING IN  
NEW YORK.  
ALONE.

YOUR  
MASTERY OF  
THE OBVIOUS IS  
WELL-HONED,  
FATHER.



WITHOUT  
ME, YOU'D HAVE  
BEEN **TRAMPLED** BY AN  
ARMY OF DOLL SOLDIERS  
INSTEAD OF **GLOWERING**  
OVER A SEA OF USELESS  
PUPPETS PARALYZED BY A  
SIMPLE NERVE STRIKE--  
MOTHER TAUGHT ME  
THAT ONE.

I SUPPOSE  
YOU'VE COME TO  
SAY THIS WHOLE  
THING IS A **BAD**  
IDEA?



IT  
HAS TO  
STOP.

I'M  
SURE. AND  
HOW DID YOU  
FIND ME?

I DON'T  
NEED TO  
EXPLAIN  
MYSELF TO  
YOU.

DON'T  
YOU?

TRACER  
DART.

NO.  
MY UNIFORM  
CAN REGISTER  
THE **SLIGHTEST**  
CHANGE IN TENSION  
ACROSS ITS  
SURFACE.

TRY  
AGAIN?

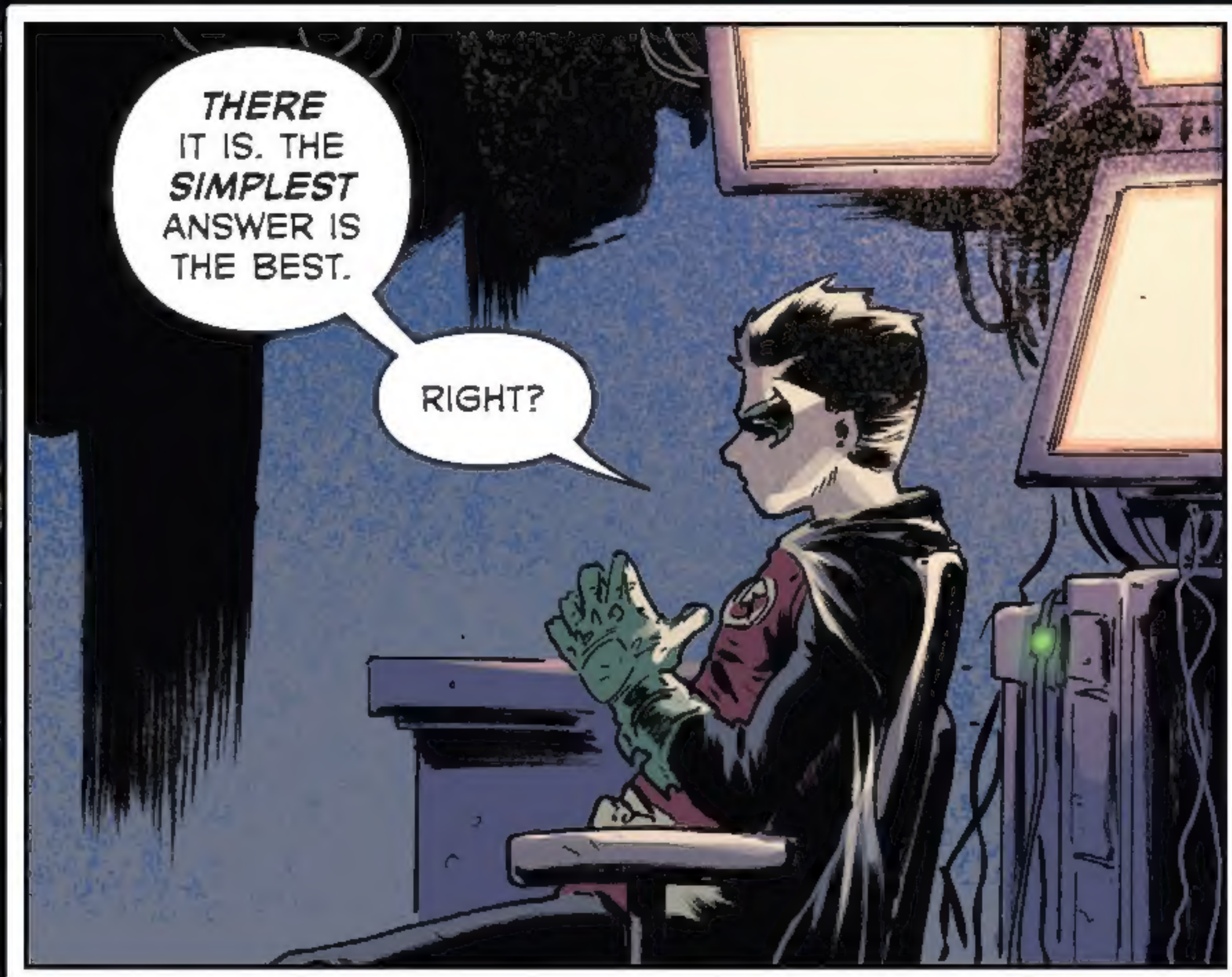




C.C.T.V.

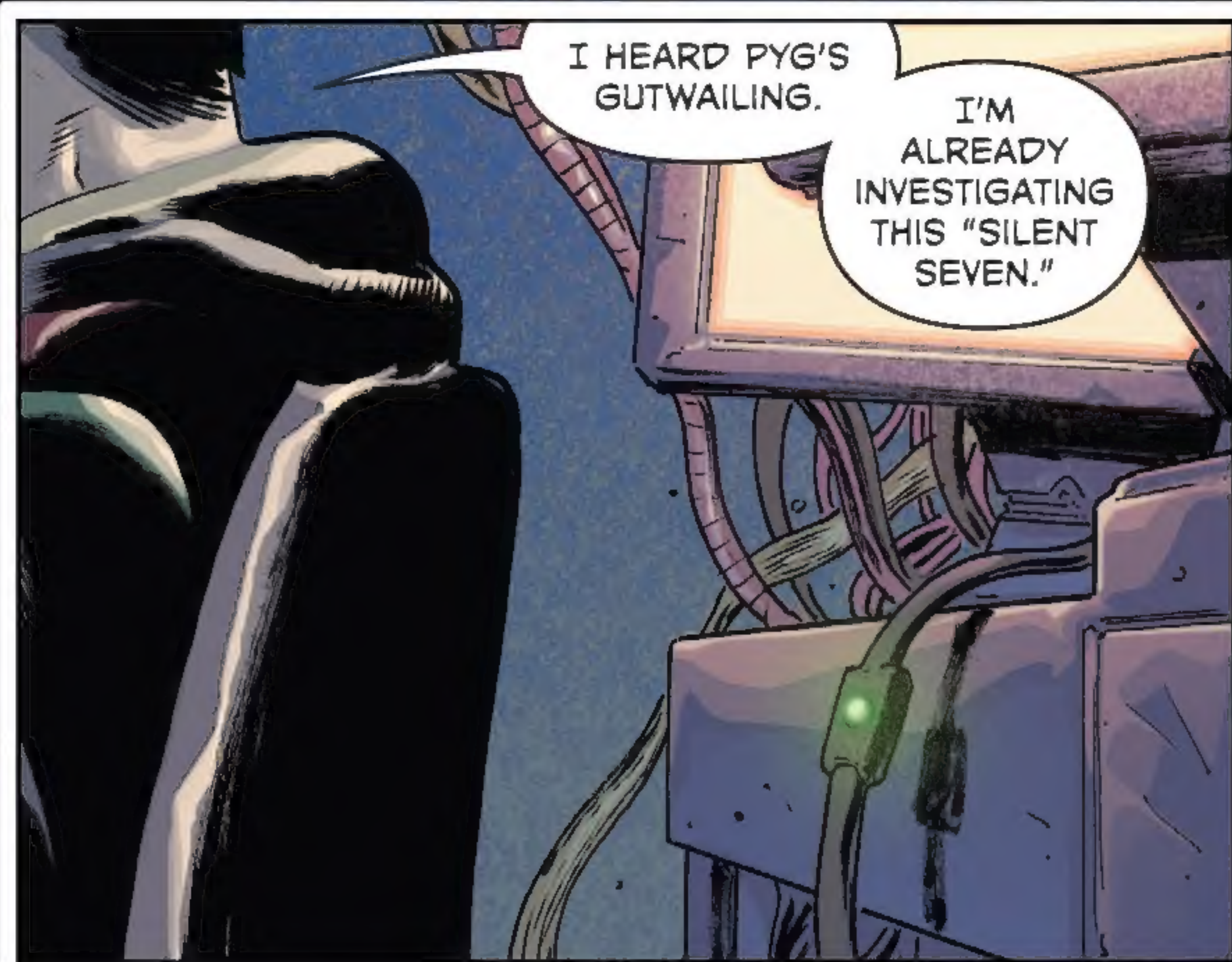
**ABSURD.**  
I'VE UPGRADED  
MY MASK WITH HOLT-  
TECH. CAMERAS  
CANNOT SEE ME.  
TRY AGAIN?

FOLLOWED  
YOU.



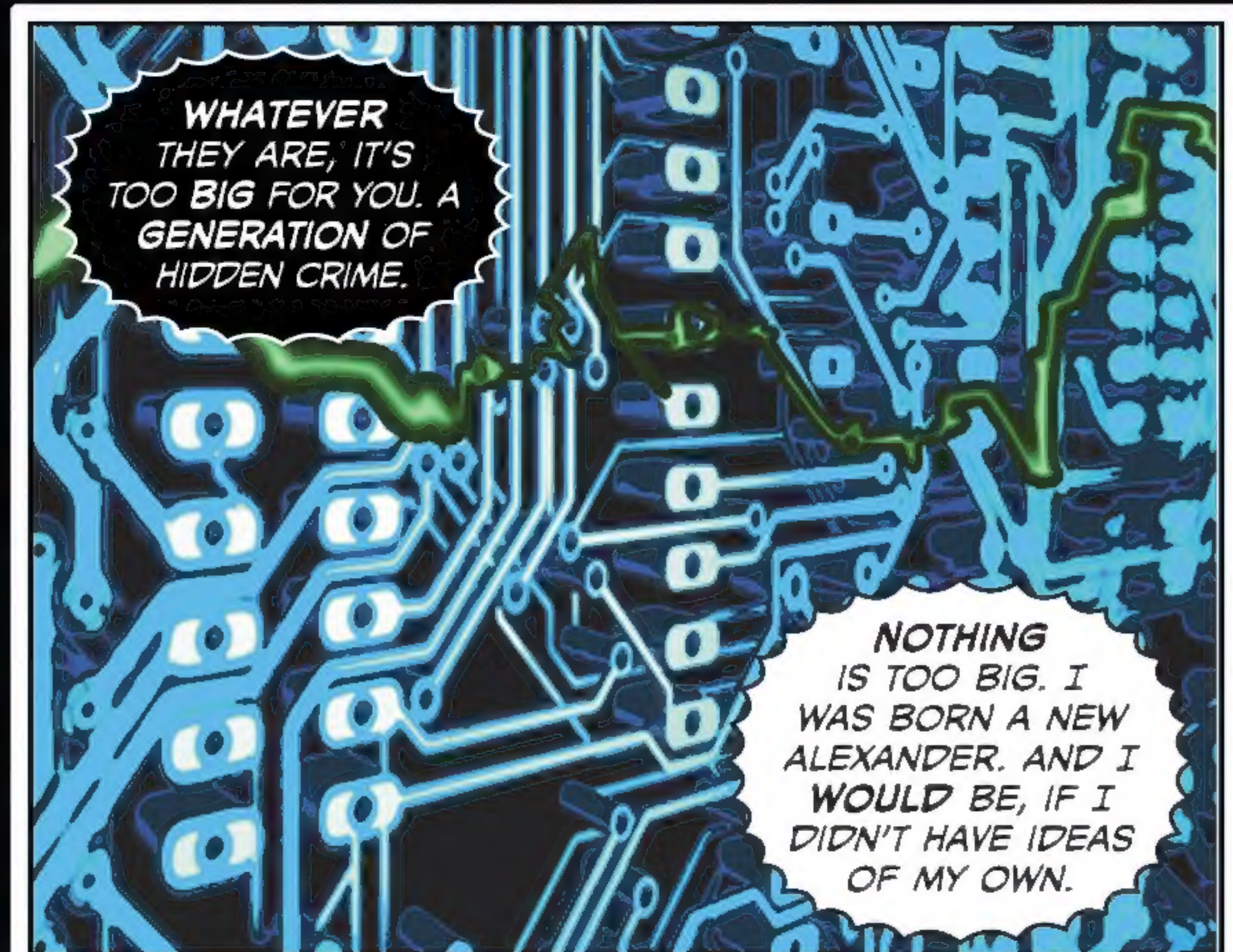
**THERE**  
IT IS. THE  
**SIMPLEST**  
ANSWER IS  
THE BEST.

RIGHT?



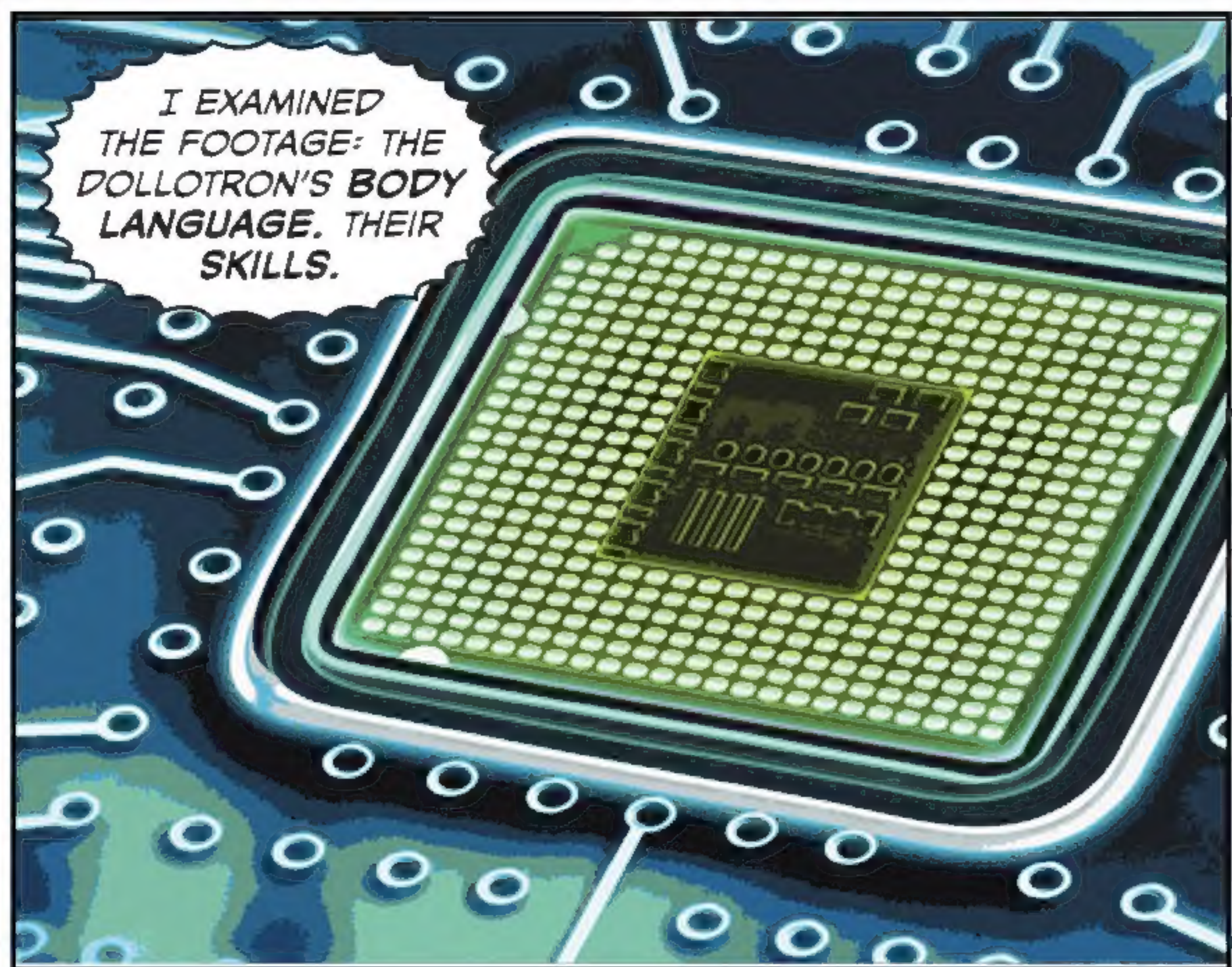
I HEARD PYG'S  
GUTWAILING.

I'M  
ALREADY  
INVESTIGATING  
THIS "SILENT  
SEVEN."

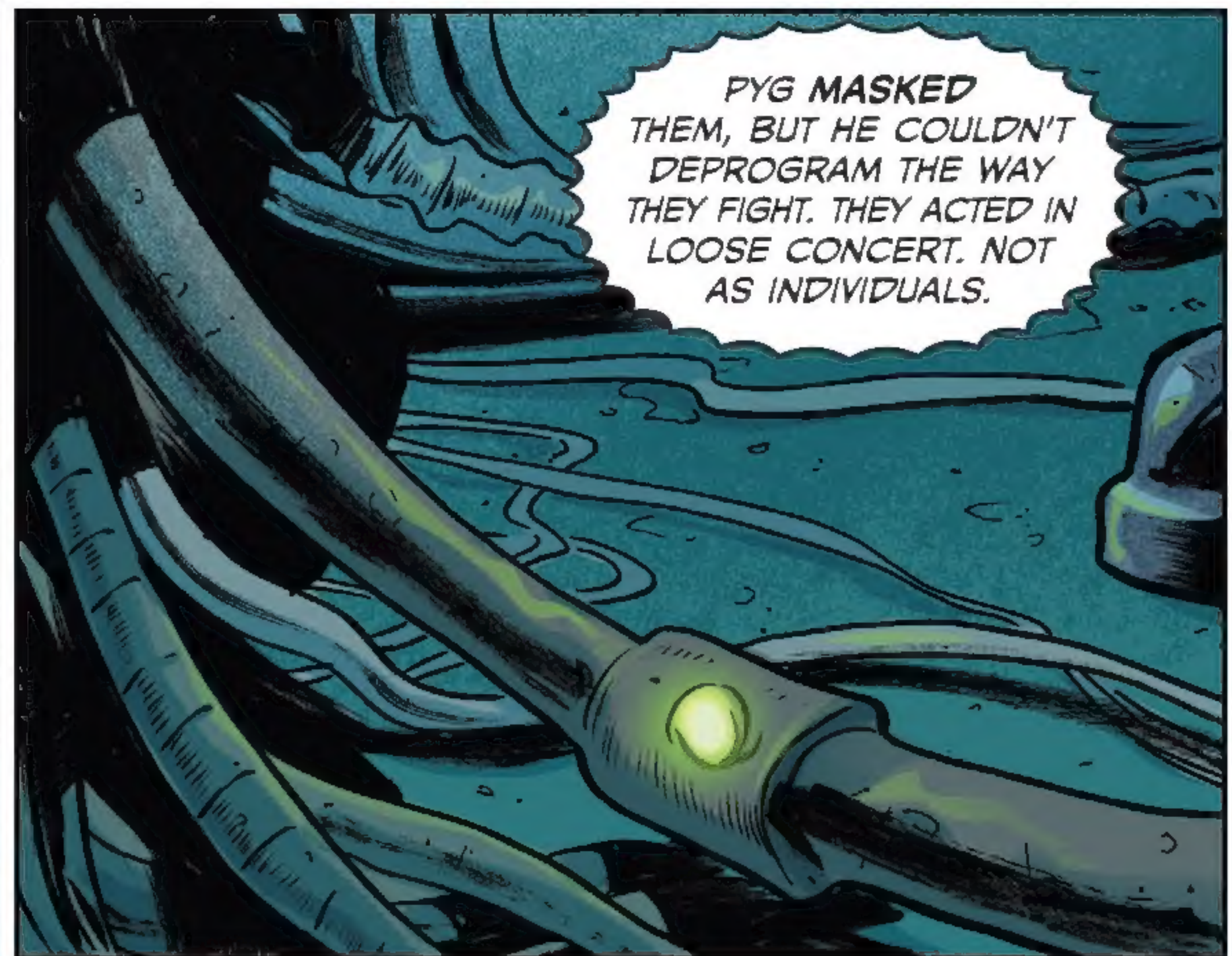


**WHATEVER**  
THEY ARE, IT'S  
TOO BIG FOR YOU. A  
GENERATION OF  
HIDDEN CRIME.

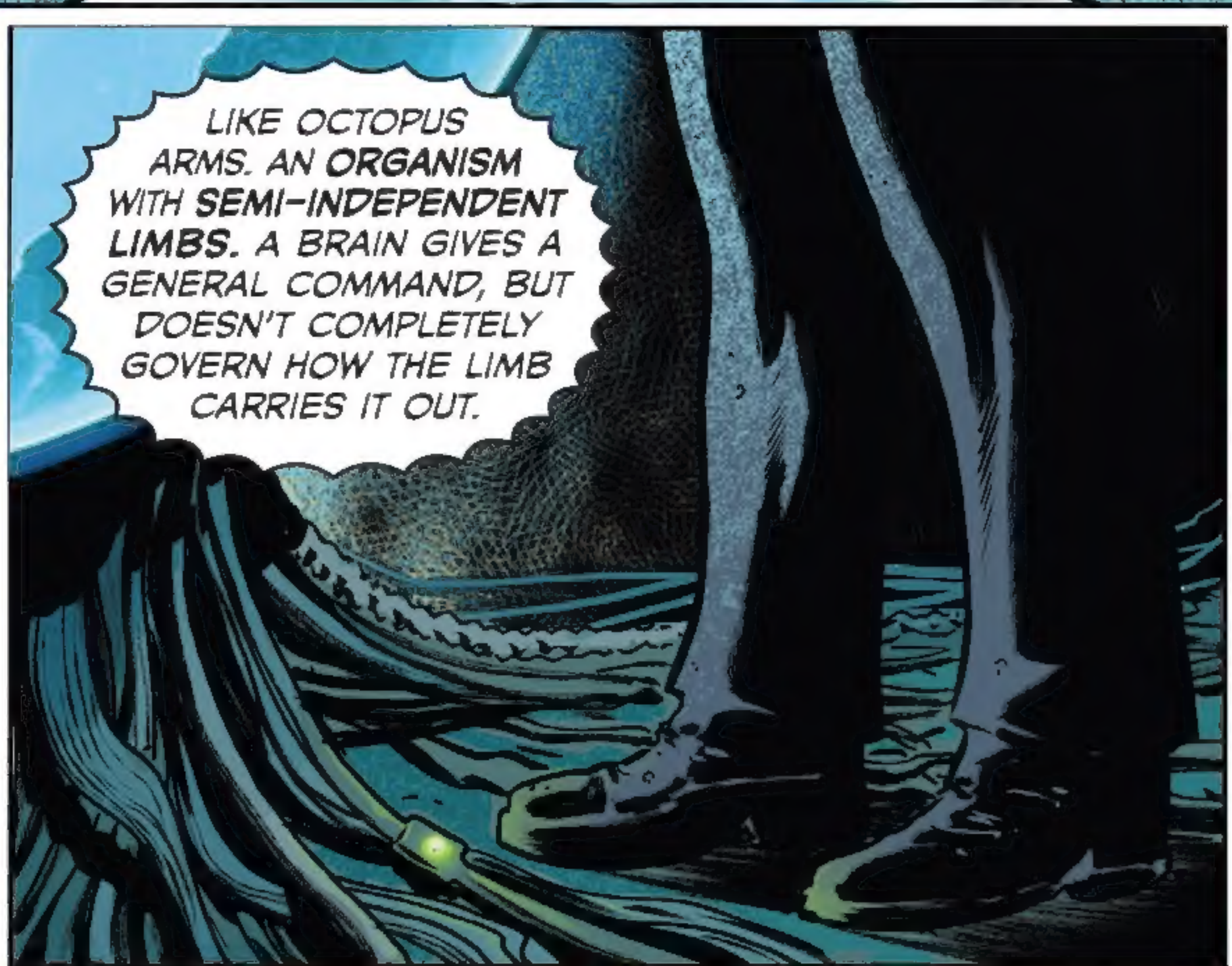
**NOTHING**  
IS TOO BIG. I  
WAS BORN A NEW  
ALEXANDER. AND I  
WOULD BE, IF I  
DIDN'T HAVE IDEAS  
OF MY OWN.



I EXAMINED  
THE FOOTAGE: THE  
DOLLOTRON'S BODY  
LANGUAGE. THEIR  
SKILLS.



**PYG MASKED**  
THEM, BUT HE COULDN'T  
DEPROGRAM THE WAY  
THEY FIGHT. THEY ACTED IN  
LOOSE CONCERT. NOT  
AS INDIVIDUALS.



LIKE OCTOPUS  
ARMS. AN ORGANISM  
WITH SEMI-INDEPENDENT  
LIMBS. A BRAIN GIVES A  
GENERAL COMMAND, BUT  
DOESN'T COMPLETELY  
GOVERN HOW THE LIMB  
CARRIES IT OUT.



BUT  
TRUST ME,  
THERE IS A  
BRAIN. AND I  
WILL FIND  
IT.

...IMPRESSIVE.  
**SOMEONE**  
SHOULD CALL  
THE POLICE.



YOU'RE  
OUT OF  
YOUR  
DEPTH.

THEY'VE  
SAID THAT  
SINCE I WAS  
**SEVEN**. YOU'RE  
**BORING** ME.

YOU  
CAN'T TALK  
TO ME THAT  
WAY.

THEY  
SAY *THAT*,  
TOO.

**SHUT  
UP!**

NO?

THE  
DOLLOTRONS  
HAD THE **SAME**  
MOVEMENTS. THE **SAME**  
BODY LANGUAGE,  
SPREAD ACROSS  
HUNDREDS OF  
PEOPLE.

YOU  
HAVE IT,  
TOO!

THAT  
MEANS YOU'RE  
**CONNECTED** TO  
THE BRAIN I'VE  
BEEN LOOKING  
FOR.

THAT'S  
**ENOUGH**,  
DAMN YOU!  
I'M YOUR  
**FATHER!**

IS THAT  
**RIGHT?**



I KNOW YOU  
THINK YOU'RE  
SMARTER  
THAN ME,  
"DAD."

BUT  
THERE'S  
JUST ONE  
THING.



I'M  
NOT THE  
ONE HOLDING  
A BAT-  
GRENADE.



WHAT--



--NO!



BOOM

NEXT: PARK AVENUE  
PATRICIDE



## NEXT ISSUE

The truth of what the Shadow doesn't know threatens to destroy his partnership with Batman and Robin just when they need him the most. Three generations of heroes stand at a crossroads as the secret of the Silent Seven threatens to encompass and obliterate them all. To fight the Seven, Batman and the Shadow must force them to reveal themselves. But how do men make moves against a behemoth evil that measures assaults in centuries?

## DYNAMITE AND WRITER MIKE CAREY (LUCIFER, X-MEN) BRING BARBARELLA BACK TO COMICS THIS DECEMBER!

*Barbarella hasn't been published in comic book form in more than 35 years. How does your version of the character compare/contrast to the original?*

I've actually stayed very close! The core of Barbarella's personality – her imperturbable calm as she is catapulted from one outrageous crisis to the next, her sexuality and her moral courage – all that stuff remains intact. Barbarella's voice is unchanged too: it's dryly comic, direct, trenchant. It's the world that has changed, I think, and that's because our world has changed. I've given her a more modern context to react to, or rather a whole series of contexts.

*Where did you draw your inspiration from for the series?*

I went back to the original series, first of all – and I decided that as a structural model it was pretty much perfect. Jean-Marc L'Officier describes Barbarella as a sort of adult-themed Alice In Wonderland. It's picaresque, with stark juxtapositions and changes of scene, and with a fast-paced narrative that can go anywhere and do anything. That was what I was aiming to emulate.

I also read a bunch of other picaresque stories – Candide, Tristram Shandy, Nights At the Circus, the Torturer Quartet. These were novels I already loved, so I didn't need much excuse. I was looking at them very much from the point of view of how they handle transitions and expositions, and how they embed serious ideas in light, limber storytelling.

*During the 60s, Barbarella was an icon of female empowerment. As feminism itself has evolved in the last 40 years, how has Barbarella evolved to adapt to represent the modern woman?*

Barbarella as Jean-Claude Forest wrote her was a woman who was entirely comfortable in her own skin and her own identity. Her sexual openness was a part of that, but it also showed in her utter refusal to genuflect to other people's agendas or moral strictures. She knew who she was and you couldn't bend her into anything else. She's an idealised figure, in many ways. All I had to do was to transpose her into a twenty-first century context. So, for example, she doesn't identify as straight any more. Why would she? In our own time, fewer than half of millennials would call themselves that, and the future is likely to be less polarised, not more.

*What's your favorite part about writing Barbarella?*

The size of the canvas, and the creative freedom. The original stories took place in a limitless universe, and they only ever moved forward, constantly introducing new characters and situations, new settings and McGuffins. I took that to be part of my brief, and it's crazy fun to do. It encourages you to push the envelope, and it whips you on if you're ever tempted to tread water. It's a book that only works if it's in overdrive.

I'm really excited to be working with Kenan Yazar. He's an artist with an exuberant, dazzling, playful style that's perfect for the book - and he's a great collaborator, always coming up with left-field solutions to narrative problems.

**Barbarella #1 featuring covers by Kenneth Rocafort, Joe Jusko, Joseph Michael Linsner, and more is in stores 12/6/17. Ask your local retailer or visit [dynamite.com](http://dynamite.com) for more information.**

## HIGHLIGHTED ITEMS FROM OCTOBER | DECEMBER 2017 PREVIEWS



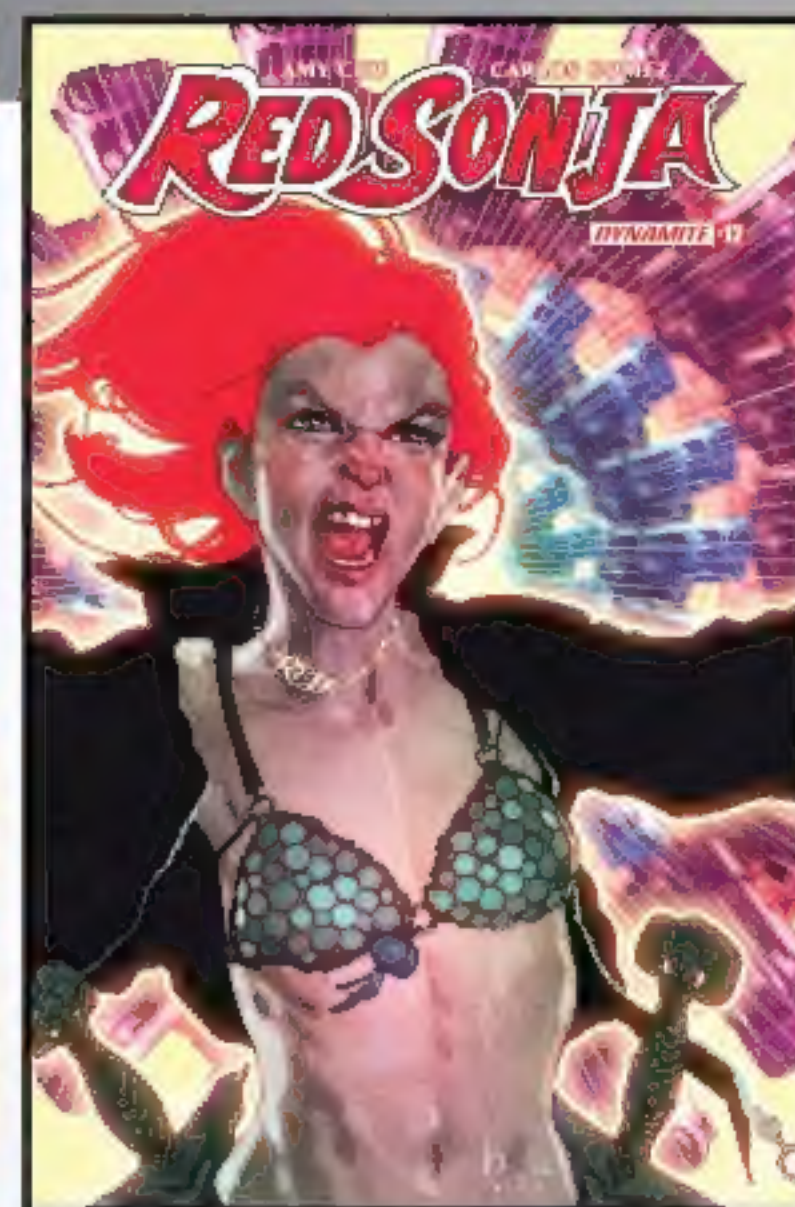
BARBARELLA #1  
WRITTEN BY  
MIKE CAREY



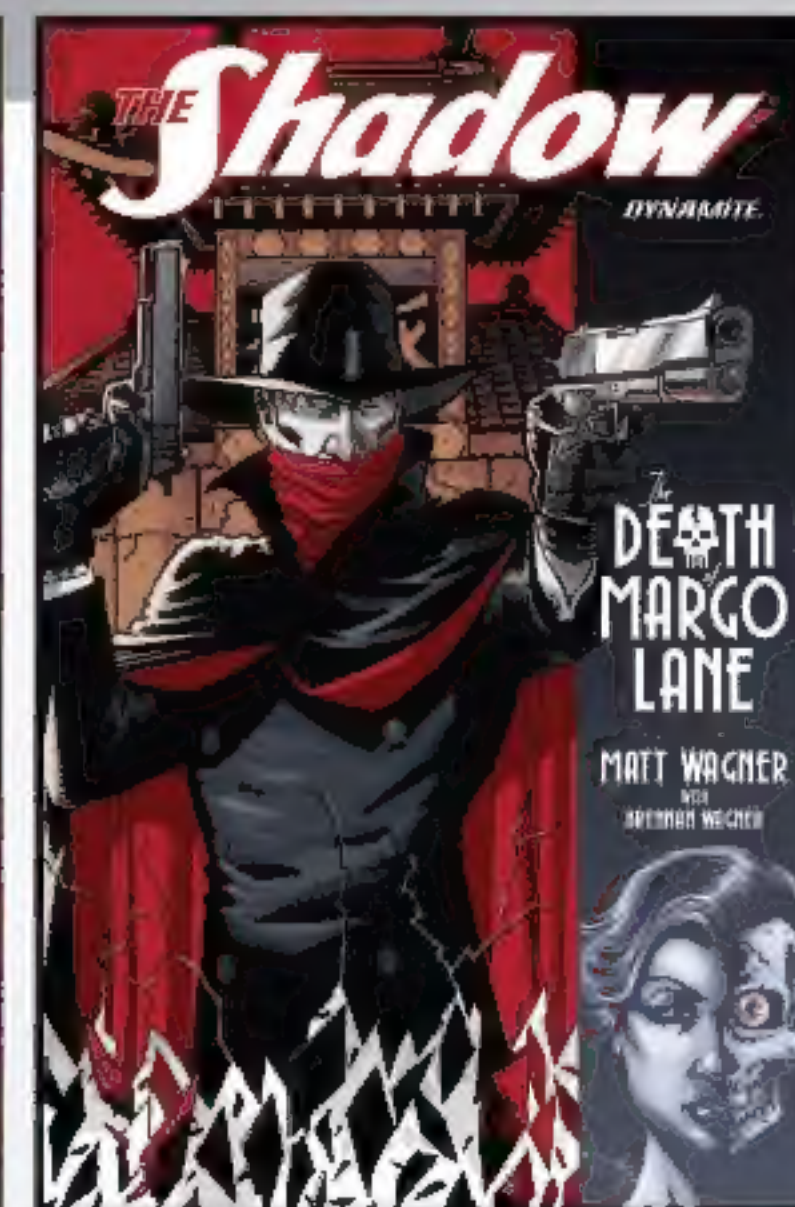
THE SHADOW /  
BATMAN #3  
WRITTEN BY  
STEVE ORLANDO



GRUMPY CAT /  
GARFIELD HC  
WRITTEN BY  
MARK EVANIER



RED SONJA #12  
NEW STORY ARC!  
WRITTEN BY  
AMY CHU



THE SHADOW: THE  
DEATH OF MARGO  
LANE TPB  
WRITTEN AND  
ILLUSTRATED BY  
MATT WAGNER



KISS: THE ELDER VOL.  
2 - ODYSSEY TPB  
WRITTEN BY  
AMY CHU

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